NMA Publications
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NMATAPES

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NMA

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Side 1

Warren Burt
STUDIES No. 1-4 FROM 'STUDIES'
These studies, written between March and July 1982, are the first four of a projected series of 17 synthesiser pieces. Each study explores a different tuning, timbre, and contrapuntal idea. The first three are in various just intonations, while the fourth is in a 5 tone to the octave equal tempered system with ornamentation of 'wrong' notes.

Brian Parish
CONTOURS, CLOWNS, AND SHADOWS
This piece was completed in August 1982, using FM and additive synthesis. The score was generated by the GRAPHMUS program, and was realised using MUSIC 4BF on a VAX 11/780 computer at Latrobe University. The title refers to the three main textural ideas on which the piece is based.

David Hirst
BRAHMIN'S SON
Anthony Briggs-Tenor
Brahmin's Son was recorded in January 1982 at the Latrobe University Music Studios. A complete discussion of the structure of this piece is contained in the first issue of NMA magazine.

Graeme Gerrard
COMPOST (1981)
The score for this piece was generated using a composing program I wrote in 1980, also called COMPOST, and realised using MUSIC 4BF. The synthesis was achieved using a variety of FM techniques. Compost was first played at the International Music and Technology Conference held in Melbourne in August 1981.

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Side 2

John Jenkins
TWO PIANO PIECES
Philip Czaplowski—Piano
If three monkeys were left with three typewriters for eternity, they would become rapidly re-educated away from peeling bananas and towards the niceties of style. Chance would still enter the lexicon, by chance. In these two pieces the ear has taught the fingers, which have their own ways of knowing.

John Rose
DONT PANIC
Jon Rose—19 String Cello
Recorded at a concert, Art/Empire/Industry, in Sydney on the 18th April, 1981. (3rd set.) Fringe Benefit Records (FBR 36)

Alistair Riddell
ONE 1, ONE 1A; TWO 1, TWO 1A
These pieces are an attempt to break away from traditional pianistic composition and practice, directing attention to the new possibilities of the piano. ONE 1A is a modified version of ONE 1, the modification being the omission of the cluster in ONE 1. TWO 1A is a modified version of TWO 1, having some notes added, and performed at a faster tempo.

Essendon Airport
MARTIAL ART
—concerning representations of non-western music within western music.
WHAT I LIKE ABOUT DISCO
—strange, I've heard those riffs before. have you?

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